











# Catalogue

Lug

Of a Valuable

## COLLECTION OF PICTURES,

THE GENUINE WORKS OF THOSE  
ESTEEMED PAINTERS

|                     |                   |                    |
|---------------------|-------------------|--------------------|
| ALEXANDER VERONESE, | PYNAKER,          | RUBENS,            |
| TENIERS,            | BASSAN,           | AD: VAN OSTADE,    |
| TINTORET,           | AD: VAN DE VELDE, | CARLO MARAT,       |
| BERGHEM,            | WOUVERMANS,       | PAUL BRILL,        |
| METZU,              | VAN OS,           | VAN HARP,          |
| DE VLIENER,         | FRANCISCO MOLA,   | STEENWICK, &c. &c. |

INCLUDING

A most spirited Sketch, A BATTLE PIECE, by  
SALVATOR ROSA!

A Beautiful CABINET PICTURE, of singular Excellence, by  
GASPAR POUSSIN!

With a Pair of extraordinary Merit,  
MORNING and EVENING, by  
CLAUDE LORRAINE!

(Companions:)

Enlivened with Groups of CATTLE and FIGURES,  
in his very finest Manner;

The undoubted and matchless Performance of  
that great Master:

AND

### Which will be Sold by Auction

*By Order of the Administratrix*

BY

## PETER COXE, BURRELL, and FOSTER,

*At Mr. Squibb's Great Room, Saville Passage,*

On THURSDAY, the 12th of FEBRUARY, 1801,

AT TWELVE O'CLOCK.

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May be Viewed Three Days preceding the Sale, when Catalogues may be had, (price One Shilling, to be returned to Purchasers) at the Place of Sale; and of Messrs. PETER COXE, BURRELL, and FOSTER, Throgmorton Street.



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## Conditions of Sale.

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- I. **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots, to be put up again and re-fold.
  - II. That no Person advance less than One Shilling. Above Five Pounds, Two Shillings and Sixpence, and so on in Proportion.
  - III. That the Purchasers give in their Names and Places of Abode, if required, and pay down immediately Twenty per Cent. in Part of the Purchase Money; and the Remainder on or before the Delivery.
  - IV. That the Lots shall be absolutely taken away within Two Days after the Sale, with all Faults, and under all Descriptions, and at the Expence of the Purchaser.
- And Lastly. That upon Failure of complying with these Conditions, the Money deposited in Part of<sup>t</sup> Payment shall be forfeited: all Lots uncleared after the Time limited shall be re-sold by Public or Private Sale, and the Deficiency, if any, attending such Re-sale, together with all Charges, be made good by the Defaulter of the present Sale

## THE EXORDIUM.

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STERNE, who with the spirit of physiognomy of Lavater but in the expressive terms of his own descriptive language, delineated in his Sentimental Journey the portrait of the Monk of the order of St. Francis, who had asked charity of him; represents his countenance as bearing the expression of one of those heads which Guido had often painted,—mild,—pale—penetrating, free from all common-placed ideas of fat-contented ignorance, looking down upon the earth—it looked forwards; but it looked at something beyond this world. How one of his order *came by it*, Heaven above, who let it fall upon a monk's shoulders, best knew; but it would have suited, he remarked, a Bramin, and had he met it *upon the plains of Indostan he should have revered it*.

The application of this passage, it is presumed will not be deemed inappropriate with respect to many of these pictures. It is of little real importance from what collection they were taken;—whether they came from a palace or private mansion. The eye of true taste and judgement, regardless of sounds, will at all times attend to sense, and will reverence merit, *wherever it is to be found*, by an instantaneous acknowledgement of what is good or transcendently excellent.

*Throgmorton Street.*





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# CATALOGUE,

Et. Et. Et.

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THURSDAY, FEBRUARY the 12th, 1801.

*Pictures.*

|                     |   |    |   |
|---------------------|---|----|---|
|                     |   | 1  | FOWLS, a pair   |
| Rathbone            | — | 2  | Landscapes, a pair                                    |
| Lambert             | — | 3  | Landscape   |
| Rathbone            | — | 4  | Landscapes, a pair larger                             |
| Carpioni            | — | 5  | The Deluge  |
| Morillio            | — | 6  | Boys at Cards, after                                  |
| Van Bloomen         | — | 7  | A Rocky scene with figures                            |
| Berchem             | — | 8  | A Cattle peice, after                                 |
| Amiconi             | — | 9  | Diana and Acteon, and the Judgement of Paris, a pair  |
| Italian             | — | 10 | The Holy Family                                       |
| De Bruin            | — | 11 | A Landscape   |
| Teniers and Fabrice | — | 12 | Bay of Naples, and figures, by Teniers, a pair, small |

|                       |   |     |   |
|-----------------------|---|-----|---|
| Pietro del Pietre     | — | 13  | Sketches, a pair  |
| Van Hagen             | — | 14  | Landscape and Figures                                     |
| Sir Francis Bourgeois | — | 15  | Sea View and Land Storm, a pair                           |
| Peter de Neifs        | — | 16  | An Interior, a prison                                     |
| Caton                 | — | *16 | A Tiger   |
| Picary                | — | 17  | Cupids, a group   |
| Jan Affelyn           | — | 18  | A Landscape   |
| Hemkirk               | — |     | Conversations, a pair.                                    |
| Old Greffier          | — | 19  | A View on the Rhine, a high-finished delicate performance |
| Italian               | — | 20  | Merry-makings, very spirited, a pair.                     |
| Bega                  | — | 21  | Dutch Boors   |
| Unknown               | — |     | Figures Dancing   |
| Vandevelde            | — | 22  | A Sea Piece, in black and white                           |
| Unknown               | — |     | A Land Storm, and another                                 |
| Lingelback            | — | 23  | A Halt of Travellers                                      |
| Begyn                 | — |     | A Landscape with Cattle                                   |
| Jan Miel              | — |     | Italian Peasants  |
| Monamy                | — | 24  | A Calm with Shipping                                      |
| Zuccarelli            | — | 25  | A Landscape with Figures                                  |
| Tintoret              | — | 26  | A Martyrdom   |
| Horizonti             | — | 27  | Landscape and figures, a pair                             |
| Ochiali               | — | 28  | A View of Rome, Castle of St. Angelo                      |
| F. Mola               | — | 29  | St. John, oval  |
| Salmon                | — | 30  | Upright Landscapes, a pair                                |
| Mompert               | — | 31  | A Frost Piece   |
| Madersteig            | — | 32  | A River with Shipping, a warm charming effect             |
| Delany                | — | 33  | A Landscape, grand subject                                |
| Elizabetha Serani     | — | 34  | Cupid   |
| Dubbels               | — | 35  | A Sea piece, as beautiful as De Vlieger                   |
| Trevifani             | — | 36  | The Holy Family, a pair                                   |
| Luca Giardano         | — | 37  | Holy Family with St. Catherine                            |
| Rosa Tivoli           | — | 38  | Landscapes with cattle, a pair                            |
| Van Harp              | — | 39  | St. Peter finding the tribute                             |
| Van Goyen             | — | 40  | A Landscape   |

|                       |   |     |   |
|-----------------------|---|-----|---|
| Stork                 | — | 41  | Shipping, a beautiful and high finished picture   |
| Rothenamer and Velvet | } | 42  | St. John and Holy Family, a beautifully finished cabinet picture  |
| Breughel              |   |     |   |
| Volk                  | — | 43  | Card Players, an interior   |
| Rosa Alba             | — | 44  | Two of the seasons, a pair of drawings  |
| Swanevelt             | — | 45  | A Landscape with figures crossing a bridge, a beautiful scene   |
| Carlo Maratti         | — | 46  | The Madonna and Child   |
| Collonello            | — | *46 | Two Heads, Madonna and Angel  |
| Wyke                  | — | 47  | A Landscape with figures, hay makers  |
| Bloemart              | — | 48  | A landscape, subject Latona   |
| Bamboccio             | — | 49  | Sportsmen reposing  |
| Rubens                | — | 50  | Sufannah and the Elders   |
| Georgioni             | — | 51  | A Portrait by that great master, capital  |
| Bourgognioni          | — | 52  | A Battle  |
| L. Caracci            | — | 53  | St. Francis   |
| Hobima                | — | 54  | A View in Holland   |
| Ruyfdael              | — | 55  | A Winter Scene  |
| Le Sueur              | — | 56  | A small specimen of the mind and taste of this great master   |
| Stoop                 | — | 57  | A Landscape with horses   |
| Parmegiano            | — | 58  | A Virgin and Child  |
| F. Mola               | — | 59  | A warm Landscape  |
| Boglognese            | — | 60  | A landscape and Figures. A picture of glowing rich effect, the figures finely introduced—a copy after Domenichino |
| Carlo Maratti         | — | 61  | Christ in the Garden  |
| Berchem               | — | 62  | Ruins and Cattle, a cabinet picture of sweet effect   |
| Rubens                | — | 63  | The Betraying of Jesus  |
| Phillip Wouermans     | — | 64  | A Battle Piece with the rout of part of an army.—<br>A picture of the first merit in every view                   |
| Van Dyke              | — | 65  | The Portrait of Kraye   |
| Georgione             | — | 66  | The Holy Family   |

|                                 |   |     |   |
|---------------------------------|---|-----|---|
| Brooking                        | — | 67  | A Fresh Breeze, a capital picture of the master   |
| De Troy and Pattare             | - | 68  | Conversations, Champêtre, a pair  |
| Berchem                         | — | 69  | An upright Landscape with cattle and figures, extremely beautiful   |
| Van Dyke                        | — | 70  | Virgin and Child, a sketch in chiaro scuro  |
| Annibal Carracci                | — | 71  | The Vision of St. Francis   |
| Raphael                         | — | *71 | The Virgin and Child, and St. John, capital, school of  |
| Ferg                            | — | 72  | A beautiful pair of highly finished cabinet pictures full of interesting and entertaining figures judiciously disposed, the landscape excellent |
| Vander Neer                     | — | 73  | A Village with trees and figures, capital   |
| Gasper Pouffin                  | — | 74  | A Landscape, with figures by Jan Miel   |
| Cuyp                            | — | 75  | Cattle and Figures, the merits of this master are sufficiently known to need dwelling upon  |
| Hobima & Adrian Van-<br>develde | — | 76  | Landscape and Figures, a view in Holland  |
| Ad. Van de Velde                |   | 77  | A beautiful clear cabinet picture of this delightful painter of Cattle  |
| Michael Angelo                  | — | 78  | A Girl with Fruit and Flowers, painted with the spirit of Rubens  |
| Karyl du Jardin                 | — | 79  | Cattle in a Landscape, true to nature and to the principles of art  |
| Francisco Mola                  |   | 80  | St. John, a pleasing specimen of the master's mind and abilities  |
| Luca Giordano                   | — | 81  | A pair, subjects from Ovid's Metamorphosis—spirited   |
| Pynaker                         | — | 82  | Landscape and Cattle, an excellent specimen of his sweet power and effect of finishing  |
| W. Vandevelde                   |   | 83  | A Calm.   |
| Julio Romano                    | — | 84  | The Battle of the Centaur, accomplished with all the fire and spirit of action of a poetic Imagination  |
| Cuyp                            | — | *84 | Morning and Evening, with cattle and figures, a pair, oval, sweet chaste compositions   |

914  
*Five of sort.  
 a modern Painter  
 and a very good  
 Imitator of Cuyp.*

- De Vlieger — 85 A Sea View with a Pier—from the hand of this chaste and accurate Master who had more air and tenderness in the performance than Backhuysen with the additional sweetness and composition of Vanderveelde
- Baffano — 86 A Presentation in the Temple
- Van Os — 87 A capital Performance of Fruit, Flowers, Animals, and Insects, perfect deceptions, and exquisitely painted
- 210 Lingelback — 88 An Encampment, a very high finished capital and celebrated performance of this master in his very best manner, with a neat pencil clear and light touch, and full of business and interest
- Alexander Veronese 89 An exquisite high finished cabinet picture of the Annunciation
- 20 Jacob More — 90 A grand view of the Cascade at Tivoli, by this celebrated master of the English School
- 19 Ditto — 91 A view of the Bridge at Narma, the companion
- Paul Brill — 92 A capital Landscape, a romantic scene, with appropriate figures, inserted by the great Annibal Carracci
- Metzu — 93 A small but admirable picture of a Boy playing on a Flageolet, accomplished with the all spirit of Morillo, joined to the finishing of the master's own neat pencil
- Teniers — 94 The Plundering of a Village—an animated performance painted in his beautiful silver tone. The original picture from which the engraving was taken
- 45 Jan Affelyn — 95 A beautiful Landscape with Figures, and Horses drinking, a performance of great acknowledged merit—the landscape with the glow and warmth of Claude, and the horses and figures with the spirit and judgement of Berchem.—*Engraved by Major*



31

De Neef — 96 The Interior of a Roman Catholic Cathedral, with a procession to a christening. The figures and building equally admirable for proportion and effect, an exquisite performance throughout, most delicately finished

Wynants — 97 A charming Landscape, from the pencil of this favourite painter, whose greatest honor was not as Pickington remarks, his having been the master of Philip Wouvermans. His greatest honor was derived from himself

Schiavoni — 98 The Adoration of the Magi : a picture of great effect, painted in the stile of Titian and Georgioni

Jan Steen — 99 The Merry-making, an interior, full of that irresistably entertaining humour so promanent in his works —that laughter provoking talent which he managed with so much adroitnes and effect. But too often inattentive to propriety, there is in this picture all the charms of his usual compositions—and chaste at the same time in every point of view, both in story and management. It is a first-rate performance

*bought in*

SALVATOR ROSA — 100 A Battle Piece. A spirited sketch, painted with all the vigour attendant on an original first thought, of equal consequence to a finished performance. One of those efforts of this great master's mind and pencil, that secure to his memory the palm of Fame

*bought in*

GASPAR POUSSIN 101 A Landscape with figures. A cabinet picture of infinite importance, accomplished in his best time and very finest manner. The scenery is excellent:—the buildings are happily disposed:—the horizon is clear and brilliant:—the foreground beautifully broken:—the foliage admirable!—the figures ju-

diciously placed:—and the *tout ensemble*, of that imposing quality and captivating perfection that evinces how deservedly this animated painter is intitled to command the praise of the judicious, and to be the theme of universal approbation

200  
 CLAUDE GELÈ, dit } 102  
 LORRAINE. }

An upright Landscape with cattle and figures. The morning! sun rise! One of those delightful scenes of calm repose and tranquil nature, breathing the pure and clear air of Italy; for the delineation of which, this wonderful master has ever stood pre-eminently esteemed:—“those haunts that Sylvan’s love!”—This beautifully composed performance, which is treated with so much taste and judgement, and in which the cattle and figures are introduced with Doric simplicity, insinuates itself into our esteem. It tells it’s own tale, gains on our affections:—is the perfection of the master, and the acme of his art

200  
 CLAUDE GELÈ, dit } 103  
 LORRAINE }

Evening! sun set! the companion. A performance wherein the great Claude may be almost said to have excelled himself, and who can compare with him for receding distances and magic expression of vapour? What can exceed the charming effect before us; the disposition of the trees; the playful undulating rays of glowing light, which tinging at the same time the extremities of the branches, illumine the horizon as the sun declines? What can excel the group of figures and cattle: the force yet delicacy of their management: their life, their lustre, and their arrangement?

Of these pair of pictures, Claude has stamped the authenticity by his own signature:—but they

*Small upright &  
 very finely painted*

are self evident!—The composition and charm of colouring, tell whose image and superscription they bear:—they do not, like the hand writing on the wall, stand in need of an interpreter;—no, not even from himself.

FINIS.





